150 dk

ENG

Det danske kvalitetsmærke

BETJENINGS ANVISNING

OPERATING INSTRUCTIONS
BEDIENUNGSANLEITUNG

Deres nye B&O er resultatet af over en menneskealders erfaringer i konstruktionen af kvalitetsapparater. — Den er blevet til på B&O fabrikken i Struer — en af branchens største og mest moderne. Dygtige ingeniører og teknikere har konstrueret den, og dens mange dele er sat sammen og kontrolleret af en erfaren specialarbejderstab, således at den repræsenterer de nyeste tekniske forskningsresultater.

Vi er ikke i tvivl om, at De vil blive glad for Deres B&O, og da vi naturligvis er interesseret i, at De får det størst mulige udbytte af apparatet, beder vi Dem gennemlæse denne brugsanvisning. — Det er hurtigt gjort og kan spare Dem for unødige skuffelser.

Det er naturligt, at der i enhver mekanisk og elektrisk konstruktion af en så kompliceret natur som en båndoptager kan opstå en eller anden mindre defekt. Henvend Dem i sådanne tilfælde til Deres forhandler, som vil sørge for, at defekten straks afhjælpes. — For når De ikke har villet nøjes med mindre end en B&O, vil forhandleren og vi heller ikke nøjes med mindre end en tilfreds B&O kunde.

Med venlig hilsen

LEVERANDØR TIL DET KGL. DANSKE HOF

A·S BANG & OLUFSEN

PRODUKTIONSSELSKAB

INSTRUCTION MANUAL
FOR
BEOCORD 1500 DE LUXE

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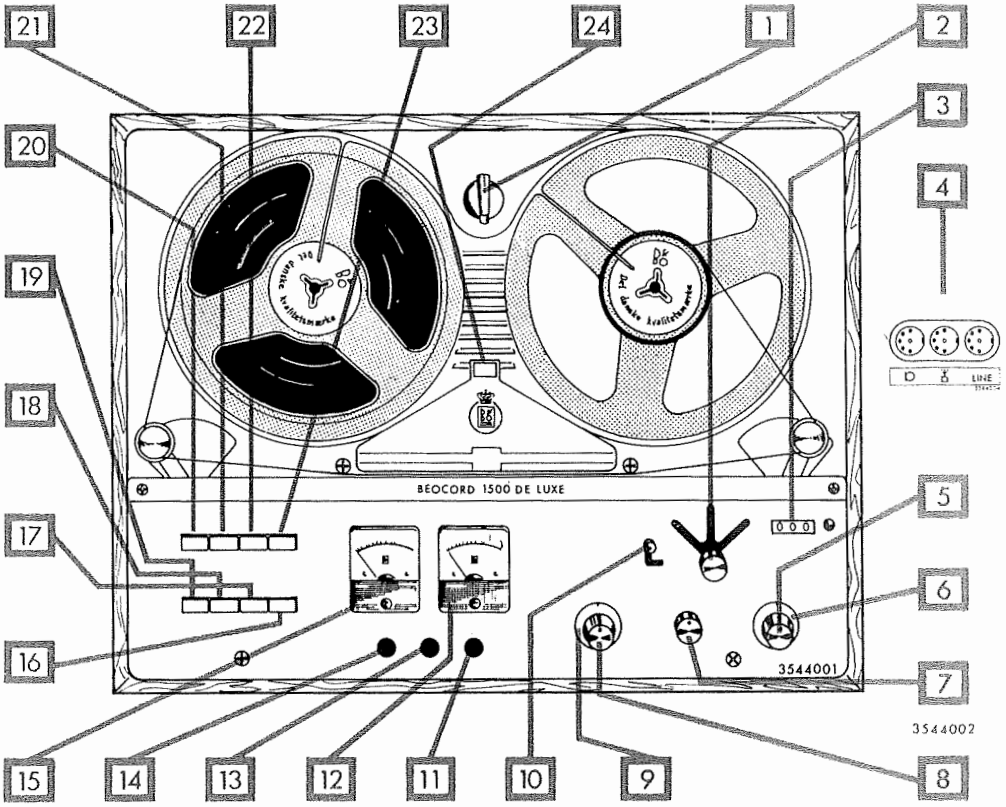
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BEOCORD 1500 DE LUXE
3544001
3544002
LINE

Fig. 1

Professional Performance at a Moderate Price is Yours with the New BEOCORD 1500 DE LUXE.

Designed for operation in connection with a Hi-Fi amplifier.

Look at these features:

* All-transistor amplifier secures excellent signal-to-noise ratio, minimum distortion, and low power consumption.
* Separate heads for erase, record, and playback functions with associated amplifiers permit, (when a power amplifier or high-impedance headphone is connected to the line-output) "before-the-tape" and "off-the-tape" monitoring (both monaural and stereo) without interference to the performance being recorded. As amplifier it would in this case be ideal to use a BEOMASTER 900 or a BEOMASTER 1000, which may be connected by means of a cable of type No. 6270019.
* Specially designed faders permit individual control of each channel.
* Record and play-back ½ track mono and stereo, and play-back ¼ track mono and stereo.
* 2 moving-coil meters each of which reads the sum of signals in its particular one of the two tracks that can be recorded simultaneously. These are a valuable aid in securing constant OPTIMUM QUALITY.

With the BEOCORD 1500 DE LUXE you can:

— make successive but synchronous recordings of voices, with background music if you wish (Sound on Sound)

— add echo effect to your recordings.

— record synchronous signals on 2 tracks, one of which may be a control signal for DIA equipment.

— study languages by recording the foreign language in one track with the translation available synchronously in the other.

OTHER SPECIAL FEATURES:

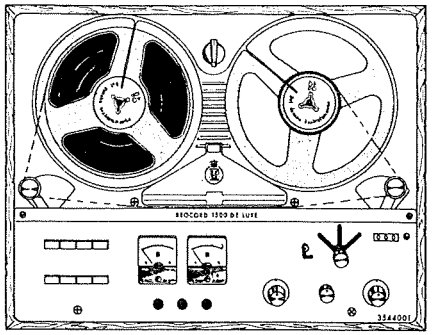
* Pause Control.
* Splicing gap provided in sound-head cover.
* Automatic stop at end of reel and if tape breaks.
* Large reels (7 in. — 18 cm).
* Tape counter (resettable at the touch of a button).
* Transistorized AUTOMATIC OVERLOAD PROTECTION.
* Synchronous motor — 3 tape speeds.
* Professional standards for electrical and mechanical specifications.
* International DIN standard connector sockets.

The three tape speeds of 1 7/8, 3 3/4, and 7 1/2 in./sec. (4.75, 9.5, and 19 cm/sec.) are suited for, respectively:

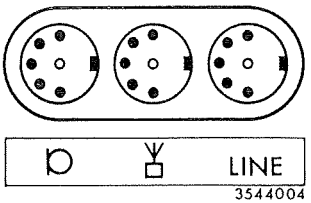
(1) Speech recordings.
(2) Gramophone and AM off-the-air recordings.
(3) Critical recording applications such as FM off-the-air recordings and direct microphone recordings of music.

The **BEOCORD 1500 DE LUXE** is normally supplied for 220 volt AC, 50 c/s.

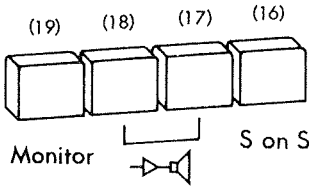
Insert tape as indicated by dotted line



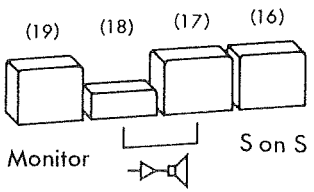
Input and output Sockets



Both channels together on both outputs



Left channels (track 1) on both outputs



OPERATING INSTRUCTIONS

Bracketed figures () in the text below refer to Fig. 1.

1. **Connect the BEOCORD** to 220 Volts AC mains by means of the connecting cable supplied.

2. **To start the BEOCORD, and to select the proper speed,** turn control (1). There are 3 speed settings with intermediate OFF settings. I: 1 7/8 in./sec. II: 3 3/4 in./sec. 7 1/2 in./sec. O: Off. Pilot lamp. shows white light when the BEOCORD is connected to the mains.

2 a. **To start the Amplifier only** (without the driving motor), press button (20). This function is used when an external power amplifier is connected to the LINE output.

Important! When the BEOCORD is not in use or when it is used as an amplifier only, button (1) should always be in the O position. In this position, the rubber idler between gear wheel and flywheel is disengaged in order not to make a dent in the idler, which would cause mechanical noise. — If, nevertheless, this happens, the idler can be regenerated by permitting the driving motor to run for some minutes before using the BEOCORD again. Also, the tape control lever (2) should always be in the neutral position when the tape recorder is not in use.

3. **Inserting Tape.** Put a full reel on the left turntable. Bring the tape around the two slack absorbers while inserting it in the gap; while doing this, bring the tape down along the rear edge of the control panel. Fasten the tape in the empty reel on the right-hand turntable; to do this, pull the tape into the gap provided on the reel and put a finger on the end of the tape while turning the empty reel through 1 1/2 revolutions.

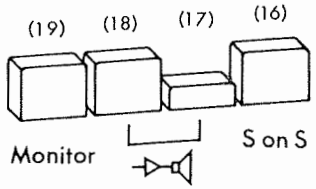
4. **Connector Sockets for Microphone , Radio , and LINE** are provided on the right-hand side of the BEOCORD - see sketch. The LINE-socket is used for connecting the BEOCORD to external amplifiers. By means of a 0961014 adaptor cable, the RADIO INPUT may be connected to radio sets equipped with standard (DIN) tape recorder output sockets. This makes it possible to record from, and play back through, the radio set without having to change cables.

Note: Radio and microphone are not to be connected to the BEOCORD at the same time. For microphone types — see Technical Data page 28.

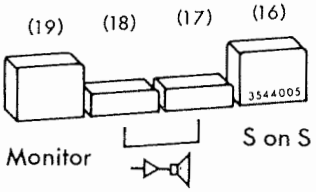
5. **Monaural Recording.** Button (24) in top position. Press button (21) while moving knob (2), the tape control lever, into the > position. This will lock button (21), and the tape drive will start. The left-hand lamp will show red light, and the left-hand meter will indicate the recording level. Recording level is adjusted with the fader (9).

The meter deflection should normally stay within the black section of the scale, with only sporadic excursions into the red section. Full-scale deflection will result in distorted recordings. The 1 7/8 in./sec. speed requires a somewhat lower recording level than the other two speeds. The inputs are shut off when the faders are in their bottom positions. Recordings may be monitored with button (18) depressed and their volume adjusted to convenient level by means of control knob (6). But-

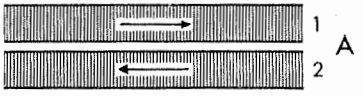
Right channel (track 2) on both outputs



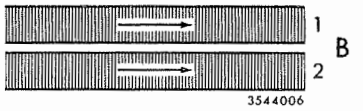
Left channel on left output and right channel on right output = stereo



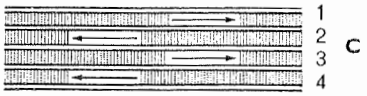
Recording according to $^1/_2$-track method



Two parallel $^1/_2$-tracks, or stereo recording



Recording according to $^1/_4$ track method.



tons (17) and (18) determine which track you monitor whilst recording. See also the sketch opposite for operation of these buttons.

The MONITOR BUTTON (19) permits you to monitor the signal either before it is recorded — before-the-tape monitoring, button pressed; or after recording. — off-the-tape monitoring, button released. A BEOMASTER 1000 may be connected through a cable No. 6270019 by pressing the tape recorder button whilst also pressing the button for the chosen program, FM, gramophone, etc.

A. 2 recordings may be made successively by interchanging and reversing the reels. Recordings will be located on the tape as shown in sketch A.

B. The two recordings may also be made parallel with each other. First record on track 1. Then rewind and record on track 2. This will give you a choice of two programs without stopping the tape. — See sketch B.

6. **Stereo Recording.** Button (24) in top position. Stereo recordings can be made in one direction on the tape only, using both tracks. — See Sketch B.

For stereo recordings, buttons (21) and (22) should be depressed at the same time, and both lamps should show red light. Otherwise the procedure is as described above for monaural recording.

On stereo, monitoring requires that both button (17) and button (18) are drepressed.The left-channel signal is then fed to the left channel output, and the right-channel signal is fed to the right-channel output. To monitor before the tape or off the tape, press the monitor button (19) as described above for monaural recordings.

For the stereo recordings described above the normal procedure should be followed, i. e., the common fader (8)—(9) controls the volume levels of both stereo channels at the same time.

Individual control of the two channels during recording, if desired, requires that the coupling between (8) and (9) be pulled out.

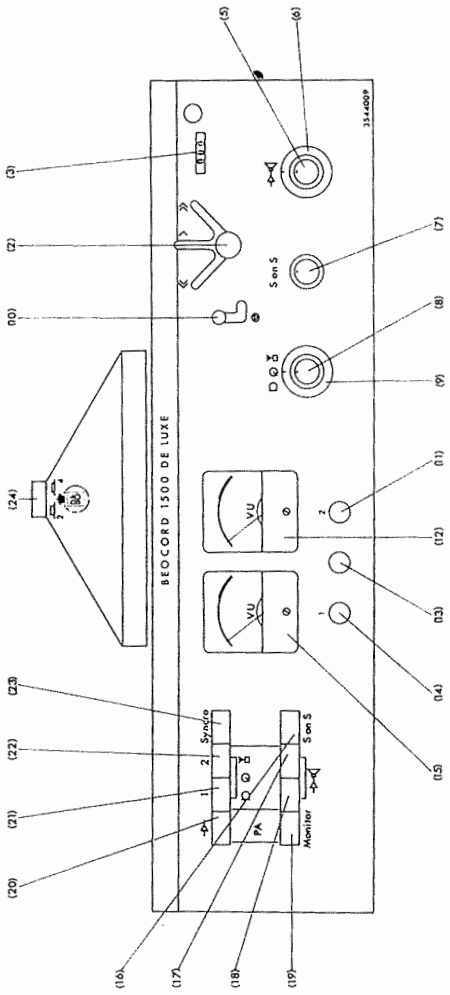
7. **Playback.** $^1/_2$ track recording. Button (24) in top position. To play back, move the tape control lever (2) forward to the ❯ position. To play back monaural signals on track 1, button (18) must always be pressed, whereas track 2 (as shown in fig. B) is played back by pressing button (17). In that way the monaural signal is played back through both outputs. Line output volume is adjusted with control knobs (5) and (6) together. If a radio set is connected to the RADIO-socket, volume is adjusted on the radio.

To play back stereo signals, proceed as described above but with both buttons - (18) and (17) - depressed.

In all of the situations described above, buttons to which no reference is made should be released.

8. **Playback.** $^1/_4$ track recording. Button (24) in bottom position. To play back monaural signals on tracks 1 and 4, press button (18). To play back monaural signals on tracks 2 and 3, press button (17), whereas button (18) must not be pressed. Further procedure is the same as for $^1/_2$ track recordings. The placing of the tracks when making $^1/_4$ track recordings is shown in fig. C.

Control panel of BEOCORD 1500 DE LUXE



All bracketed figures refer to Fig. 1

9. Fast Forward and Fast Rewind. When tape control lever (2) is moved to the left position « or the right position » , the reels will move fast in the direction in question.

With button (19) released, the tape may be monitored during fast forward and rewind. This function, which causes no wear to the heads, permits rapid determination of whether the tape carries SPEECH, MUSIC, or PAUSE.

10. Automatic Stop. When the end of the reel is reached, the tape control lever (2) will automatically be thrown to its stop position, also if the tape has no metal leaders at the ends. The automatic stop feature also functions if the tape breaks.

11. Pause Control. Button (10) stops the tape momentarily; it can be locked in the stop position. If you use this button for stopping the tape, you will not have to release buttons (21) and/or (22) when you want to stop a recording momentarily. This procedure ensures clickless pauses in recordings.

12. Tape Counter. This should always be set to zero (by pressing button (3) when inserting a reel). If a counter indication somewhere on the tape is required, the read-out will provide a true indication only if the counter reads 000 at the start.

13. Balance Control. If, in stereo recordings, one channel is somewhat louder than the other, stereo reproduction will not be entirely satisfactory. Individual adjustment of playback controls (5) and (6) put you in a position to distribute, by ear, the sound coming from the two speakers, so that you actually receive the impression of being "seated right in front of the performing group". You may now couple the control knobs together so as to control both channels simultaneously.

Note: Controls (5) and (6) are inserted in the LINE-output circuit only.

SPECIAL APPLICATIONS

14. Echo. With button (16) depressed while a recording is being made, whether monaural or stereo, the signal just recorded will be fed back from the playback head to the record head, thus adding echo effect to the recording. Echo strength is adjusted by means of the control button (7), which is marked "S on S". Advancing this control too far will cause the echo to become stronger than the original signal, thus ruining the recording.

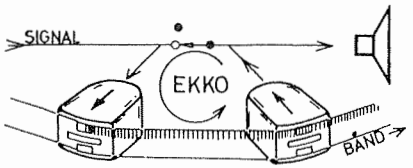
Because the echo effect is the result of the tape carrying a given sound from the record head to the playback head, from where it is fed back to the record head, each of the three tape speeds will produce its own particular kind of echo effect.

14. Sound on Sound, or Trick Recording. The echo button is also used for Sound on Sound - that is, transferring a recording from one track to another whilst making a new recording on the other track. In this way you can sing in 2-, 3-, or 4-part harmony with yourself. Sound on Sound is possible only in monaural recordings, as both heads and both tracks are in use at the same time.

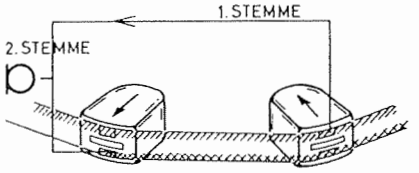
The procedure is as follows:

(1) First record the first part on track 1.

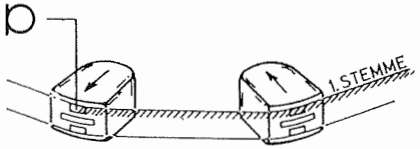
(2) Rewind.



Illustrating the echo function of the BEOCORD 1500 DE LUXE



1st PART



2nd PART

SOUND ON SOUND

Recording successively – playing back synchronously

(3) Now record the second part on track 2 whilst re-recording the previously recorded first part on track 2. (Press button (16)). The recording level of the recorded signal is controlled by the echo knob (7).

While the second part is being recorded it is necessary to listen in (press button (18)) by means of a pair of headphones plugged into the line socket, adjusting the headphone volume with knob (6). In other words: you listen on track 1 whilst recording on track 2.

You have now recorded two parts on track 2.

Now, by rewinding and repeating the entire procedure, you can transfer the two parts on track 2 to track 1 whilst recording a third part (or an instrument), etc., etc.

You will realize that constant monitoring of the playback signal is necessary for proper synchronization.

The exact number of parts that can be combined successfully depends to a great extent on the amount of noise present on each recorded part. This noise adds up progressively and will eventually become audible. After several re-recordings, the noise level may become objectionable. For best possible Sound on Sound results these general rules should be observed:

(a) Use maximum tape speed.

(b) The signal sources should contain as little noise as possible. The use of a high-quality dynamic microphone is important. For information of low impedance microphones see Technical Data page 28.

(c) The highest possible recording level should be used (as close to the red meter-scale section as possible). This will provide the best signal-to-noise ratio for each individual re-recording.

(d) Because of the fact that the overall impression of a musical performance is dominated by the principal part in recordings of chorus and orchestra performances, the principal part should be the last to be recorded. Since if will not be re-recorded a number of times, it will stand out clearly.

15. Synchro Playback. This feature may be used for synchronizing two recordings on separate tracks which you do not wish to mix through re-recording. It may be employed for automatic control of a DIA projector, or a foreign language may be recorded on one track with a synchronous translation on the other track.
DIA synchronization is carried out as follows: Record the desired text on track 1. Press button (21) while moving the tape control lever (2) forward to the › position. Rewind and connect a B & O SYNCHROBOX to the RADIO INPUT. Listen in on track 1 with button (18) depressed. Press buttons (22) and (23) while moving the tape control lever (2) forward.
When you hear the passage in your narration at which you wish to record a control signal (e. g. for change of slides), press the red button on the synchrobox and keep it depressed for 1 or 2 seconds.

When you have recorded the desired control signals, rewind again and connect a DIA projector (or other equipment) to the synchrobox.
Now, on playback, the slide-changing will be synchronized with your narration.
Buttons (21), (22), and (23) can be kept depressed only when the tape control lever (2) is in the ❯ position.
The buttons will release when tape control lever (2) is moved backwards. (With button (23) depressed, track 1 will be monitored, the recording head serves as monitoring head).

16. Public Address and Paging System. If, while using the BEOCORD 1500 DE LUXE for entertainment of large assemblies, conventions, etc., you wish to make an announcement or to page somebody, this feature permits you to cut out the music while cutting in a microphone. This function is entirely clickless, and is performed by pressing button (19). Button (20) should be depressed when making use of this feature. The microphone volume may be controlled by means of button (9).

High-impedance headphones are necessary for Sound on Sound

Plugged to the LINE output by means of a 5-terminial DIN-plug.

How to Clean Sound Heads.

It is important that the sound heads are kept entirely free from dust if maximum recording and playback quality is to be accomplished. Even small particles of dust may impair the quality of recordings — and once a recording has been made, nothing can be done to improve its quality. For this reason it is important to clean the heads as often as possible, and in any case before every recording of importance.

To do this, proceed as follows: Soak some cotton wool wrapped around a match in alcohol and rub it against the front of the head. The tape must be removed from the heads during this operation and must not be reinserted until the alcohol has evaporated entirely.

Never use sharp or metallic objects for removing dirt from sound heads.

Procedure for Replacement and Readjustment of Pre-amplifiers in BEOCORD 1500 DE LUXE.

Place the tape recorder face down on a soft pad or mat.

First remove the black lower section. This is retained by two screws, one at either side of the bottom.

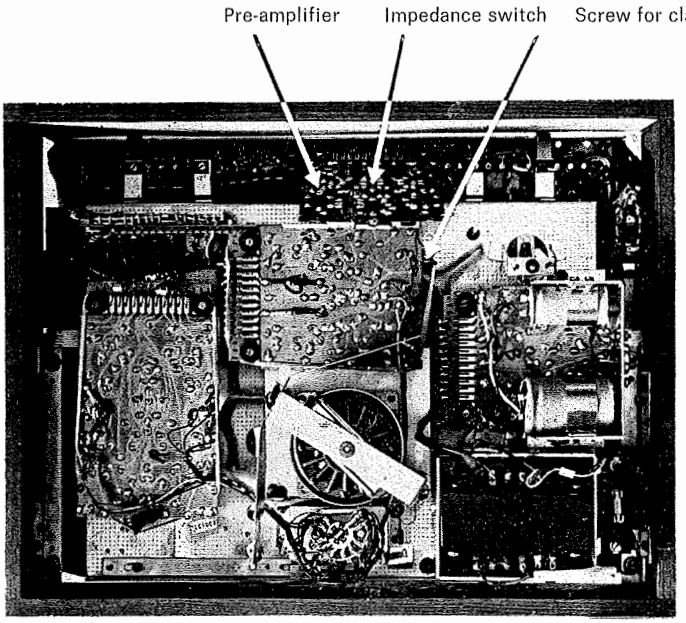
After removal of the holder, the amplifiers may easily be withdrawn from, or inserted in, their respective connector sockets.

The BEOCORD 1500 DE LUXE is normally supplied with a 8904003 radio pre-amplifier which is adjustable between 2 sensitivies (see technical specifications), but the following pre-amplifiers and printed-circuit adaptors may be purchased at your B & O dealers:

Microphone pre-amplifier	8904004
Gramophone pre-amplifier	8904002
Printed-circuit adaptor for line input	8004011

Re. sensitivities and impedances see technical specifications.

Use connection cable 0961055 for connecting the gramophone directly to the BEOCORD - If the BEOCORD is used with a radio set, the gramophone may be connected to the radio set.



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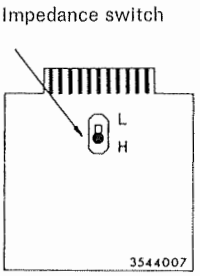
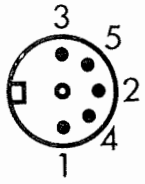


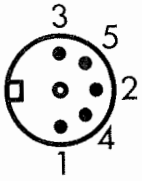
DIN WIRING STANDARDS FOR CONNECTOR SOCKETS

The specifications below are intended as an aid in making special-purpose connecting cables. - Note that all microphone inputs in the BEOCORD 1500 DE LUXE are unbalanced.



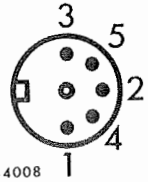
5 DIN 41524 M Tape Recorder Connector Socket in Radio and TV Receivers and Amplifiers.

Monaural:	Signal output for tape recorders	1
	Signal input from tape recorders	3
	Chassis and return lead	2
NOTE:	Do not use 4 and 5.	
Stereo:	Signal output to tape recorder, left channel	1
	Signal output to tape recorder, right channel	4
	Signal input from tape recorder, left channel	3
	Signal input from tape recorder, right channel	5
	Chassis and return lead	2
NOTE:	Points of connection, signal levels, and impedances to be arranged according to DIN Standard 41524 Beiblatt; also, when switching from one function to another, e. g. from „record" to „playback", terminals 1, 3, 4, and 5 should not be connected to chassis or to each other.	



5 DIN 41524 M Gramophone Connector Socket.

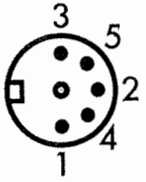
Monaural:	Unbalanced signal input	3-5
	Balanced signal input	1-3
	Chassis and return lead	2
NOTE:	Do not use 4.	
Stereo:	Unbalanced signal input, left channel	3
	Balanced signal input, left channel	1-3
	Unbalanced signal input, right channel	5
	Balanced signal input, right channel	4-5
	Chassis and return lead	2



3544008

5 DIN 41524 M Microphone Connector Sockets.

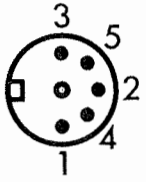
Monaural:	Balanced low impedance	1-3
	Unbalanced low impedance	3
	Unbalanced high impedance	1
	Polarization voltage for condenser microphone	3
	Chassis and return lead	2
Stereo:	Balanced low impedance, left channel	1-3
	Balanced low impedance, right channel	4-5
	Unbalanced high impedance, left channel	1
	Unbalanced high impedance, right channel	4
	Condenser microphone, left channel	1
	Condenser microphone, right channel	4
	Chassis and return lead	2
NOTE:	For signal levels and impedance values refer to DIN Standard 45594.	



5 DIN 41524 M Connector Socket for Radio Input or Amplifier Input.

Monaural:	Signal to radio or amplifier	3
	Signal from radio or amplifier	1
	Chassis and return lead	2
NOTE:	Do not use 4 and 5.	
Stereo:	Signal to radio or amplifier, left channel	3
	Signal to radio or amplifier, right channel	5
	Signal from radio or amplifier, left channel	1
	Signal from radio or amplifier, right channel	4
	Chassis and return lead	2
NOTE:	Levels and impedances to be arranged according to DIN 45511 and DIN 41524 Beiblatt.	

Note that, for unbalanced connection, the No. 2 contact always carries the signal return lead and chassis potential. This chassis connection is not necessarily the same thing as a chassis connection at the connection socket, due to the fact that, in order to avoid hum loops, high-gain amplifiers often have their return leads connected to one point on the chassis (at the amplifier's electrical zero).
When fitting plugs to cables **never** connect the metal shell of the male plug to the No. 2 contact. However, in the case of female plugs for extension cables it is permissible to connect the metal shell to the No. 2 contact in order to avoid hum loops.



5 DIN 41524 M Line Output Connector Socket.

Monaural:	Signal output from pre-amplifiers	1
	Signal output from power amplifiers	1
	Signal output to telephone pick-up	1
	Signal output to headphones	1
	Chassis and return lead	2
Stereo:	From pre-amplifier, left channel	1
	From pre-amplifier, right channel	4
	From power amplifiers, left channel	1
	From power amplifiers, right channel	4
	To headphones, left channel	1
	To headphones, right channel	4
	Chassis and return lead	2
NOTE:	For balanced amplifiers, 3 and 5 may be used for the return leads.	

TECHNICAL DATA FOR BEOCORD 1500 DE LUXE

Tape Speeds: 4.75 cm (1 7/8 in.), 9.5 cm (3 3/4 in.), 19 cm (7 1/2 in.)/sec.

Number of Tracks: 2 tracks record, 2 and 4 tracks play-back.

Reel Size: Max. reel size, 18 cm (7 in.).

Playing Times (1/2-track):

Tape Speeds:	4.75	9.5	19 cm/sec.
for 360 m (1200 ft)	2x120	2x 60	2x30 min.
for 540 m (1800 ft)	2x180	2x 90	2x45 min.
for 720 m (2400 ft)	2x240	2x120	2x60 min.
for 1080 m (3600 ft)	2x360	2x180	2x90 min.

For stereo, divide above times by two.

(1/4-track):

Tape Speeds:	4.75	9.5	19 cm/sec.
for 360 m (1200 ft)	4x120	4x 60	4x30 min.
for 540 m (1800 ft)	4x180	4x 90	4x45 min.
for 720 m (2400 ft)	4x240	4x120	4x60 min.
for 1080 m (3600 ft)	4x360	4x180	4x90 min.

For stereo, divide above times by two.

Fast Forward and Rewind: approx. 170 seconds in both directions with 540 m (1800 ft) tape. AUTOMATIC stop at end of tape and if tape breaks.

Controls - mechanical:
Stop and speed selector (1)
Tape control lever (2)
Counter reset button (3)
Pause control button (10)

Controls - electrical:
Playback volume control for line output, left (6), right (5).
Record volume control, left (9), right (8).
S on S button (7).
Buttons to interconnect outputs (17) and (18).
Monitor button (19), before-the-tape monitoring (over line output).
Amplifier button (20) (amplifier only).
Record buttons for two tracks (21) and (22).
Synchro button (23) (for recording of synchronous sound).
Soundhead changer (24).

Inputs for Radio:
This input is switchable between high and low impedance.
"L" is low impedance — 47 kohm, sensitivity — 1 mV/1000 c/s
"H" is high impedance — 100 kohm, sensitivity — 50 mV/1000 c/s
By re soldering, the pre-amplifier can be changed to input amplifier for chrystal microphone with the following data: impedance 500 kohm, sensitivity 0.5 mV/1000 c/s.

Microphone:
Impedance — 47 kohm, sensitivity — 1 mV/1000 c/s
By replacing the pre-amplifier, the following inputs and data may be obtained:
Microphone: Type 8904004: impedance 50—200 ohm, sensitivity 20 μV, (to be used in connection with the B & O microphones: BM 5, BM 6, and MD 8).
Line: Type 8004011: impedance 20 kohm, sensitivity 15 mV.

Outputs: Line output, 0.8 volts each ± 4 dB (47 kohm). One or more pairs of high-impedance headphones may be connected to line outputs.

Amplifiers:

One 2-channel radio pre-amplifier. Transistors: 2×UW0029, 2×2N2613
One 2-channel record amplifier. Transistors: 2×2N2613, 4×AC126
One 2-channel playback amplifier. Transistors: 2×2N2613, 4×AC126
Erase oscillator and rectifier section:
Transistors:
Erase oscillator: 2×AC128
Rectifier section: 2×OC75, 1×AC128, 1×AD149.
Diodes: 1×ZF9.1, 2×MR1031B.

Magnetheads:

Record head:	2 track stereo 2×15mH, gap	10 microns.
Playback heads:	4 track stereo 2×30mH, gap	3 microns.
	2 track stereo 2×30mH, gap	3 microns.
Erase head:	2 track stereo 2× 2mH, gap	100 microns.

Erase and Bias Frequency:

100 kc/s.

Frequency Response:

At 19 (7½ in/sec) cm/sec. 30—20.000 c/s (± 2dB 40—16.000 c/s)
At 9.5 (3¾ in/sec) cm/sec. 30—16.000 c/s (± 2dB 40—12.000 c/s)
At 4.75 (1⅞ in/sec) cm/sec. 50— 8.000 c/s (± 2dB 50— 6.000 c/s)

Signal-to-Noise Ratio:

Better than 55 dB as measured at recording level with 3 % distortion, about 5 dB over the beginning of the red area on the instrument scale.

Channel separation:

Better than 45dB.

Wow and Flutter:

Values below are for reproduction adjusted for normal listening (wow frequencies lower than 4 c/s are attenuated by 3 dB per octave).

Tape Speed			R.M.S. Value	Peak Value (P.P.)
19	cm/sec.	7½ in/sec.	< 0.07 %	< 0.2 %
9.5	cm/sec.	3¾ in/sec.	< 0.11 %	< 0.3 %
4.75	cm/sec.	1⅞ in/sec.	< 0.18 %	< 0.5 %

An EMT 420 A Wow and Flutter Meter was used for the above measurements.

Tape Speed Variation:

Less than 1 %.

Capstan Motor:

Type PAPST synchronous motor. Power consumption: 27 watts (operating voltage: 42 volts; during winding: 48 volts).

Special Features:

VISUAL LEVEL-MONITORING: 2 moving-coil meters monitor the recording level on both monaural and stereo recordings. When the mains voltage is connected, the control lamp shines white. When the recording is started, red light is turned on.

SLACK ABSORBERS: Two smooth-running levers take up slack when tape is started and stopped. This feature prevents sudden jerks. When using thin tapes (e.g. tripple-play tapes) the tape might want to turn. This can be avoided by placing the tape in the recorder without using the levers.

AUTOMATIC STOP works when the end of the tape is reached or in case the tape breaks, and also at places where metal foil has been placed on the tape.

SOUND ON SOUND. This special feature, recording a number of voices or parts successively and playing them back synchronously as one recording, is made possible by the complete and double sets of amplifiers incorporated in the BEOCORD 1500 DE LUXE. See also instructions.

SYNCHRO BUTTON: This button makes it possible to place two mutually independent recordings on the tape in such a manner that they will be heard synchronously. The two signals may be edited and monitored individually.

PLAYBACK: In addition to the normal playback of 2 track recordings, the machine can also be adjusted for 4 track recordings by means of the sound head switch (24).

Supply Voltage and Frequency: The BEOCORD 1500 DE LUXE is normally supplied for operation from 220 V, 50 c/s.

Total Power Consumption: 60 W.

Overload Protection: Primary protection: fuse, 5×20 mm, 630 mA, 250 V, slow-blow. Secondary protection is automatic-acting, consisting of a built-in specially designed TRANSISTORIZED OVERLOAD PROTECTION CIRCUIT.

Weight: 32 lbs (14.5 kg).

Dimensions:

BEOCORD 1500 DE LUXE
Length: 45 cm (17.7 in.)
Depth: 33.5 cm (13.2 in)
Height: 22 cm (8.5 in.) with lid.
Height: 20.5 cm (8 in.) without lid.

A/S BANG & OLUFSEN reserves the right to make design changes without notice.